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novelties are promised; amongst the most prominent of which are Dr. Bennett's *Woman of Samaria*, the "Vintagers' Chorus" (first time of performance), and "Ave Maria," from Mendelssohn's *Loreley*, Schubert's M.S. Symphony in C (from the Vienna treasures; never before performed entire), a new Symphony in D, composed expressly for these Concerts by Mr. Arthur S. Sullivan, and several other works of the utmost interest.

#### AGRICULTURAL HALL.

THIS commodious building opened on Wednesday, the 16th ult., for a series of Concerts, which promise to be in the highest degree attractive. The Hall has been most tastefully fitted up; fountains, banks of flowers and lights, judiciously placed, giving an air of freshness and brilliancy which seemed to surprise and delight the numerous visitors almost as much as the programme of music which was provided for them. The orchestra contains most of the best of our instrumentalists; and there are two military bands, under the direction of Mr. Godfrey. The music performed on the opening night was decidedly of a popular character, and included an orchestral selection from *La Grande Duchesse*, the overture to *Masaniello*, and the *finale* to Beethoven's C minor Symphony, aided by the military bands, a concession to the "million" of which we hope to hear no more examples. A feature in the Concert was the performance of "The Soldier tired" on the trumpet, by Mr. T. Harper; and we must also favourably mention the playing of Mr. Levy on the cornet, and of Mr. Wehli on the pianoforte. The principal vocalists were Madlle. Liebhart, Signora Sofia Scalchi, and Mr. George Perren. The Concerts are under the able direction of Mr. Charles Goffrie.

AN interesting incident occurred in All Saints' Church, at Hertford lately, an account of which we extract from the *Hertford Mercury*.—"Sunday was the 90th birthday of Mr. Charles Bridgeman, and on that day he played the organ both at morning and evening service, and with his old skill. Everything changes now, and church music is not what it was. Some young people like the Psalms played to jig tunes, and musicians of the old classical school don't like it. Our venerable nonagenarian organist always was of that school, and those who love its music—sweet, solemn, reverent, and chaste—are still refreshed by performances which have lost but little of the grace and beauty which made Mr. Bridgeman eminent in years gone by. Mr. Bridgeman has now been organist of All Saints' Church for seventy-seven years—more than three quarters of a century! We are glad to be able to say that his health is good. Long may he live to make us wonder more than we do now at powers so long preserved."

THE members of the Choir of St. Martin's Church, Haverstock Hill, have lately presented two handsomely-bound volumes of Chambers' work "The Book of Days," to Mr. J. F. Goodban (Organist of the Church), with the following inscription:—"Presented to Mr. J. F. Goodban, by the Choir of St. Martin's Church, to express their appreciation of his ability and zeal in the fulfilment of his duties as Organist and Preceptor of the Choir, whilst engaged in that office; and on his relinquishing it, to convey to him an assurance of their best wishes towards him." The testimonial was presented to Mr. Goodban on his resigning his appointment, to become Organist of St. John the Evangelist, Paddington.

THE Dover Musical Union is, we perceive, about to enter upon its fourth season; and from the prospectus, which has been forwarded to us, it appears that the Society has every claim to the consideration of those who desire to practise the best choral music by the great masters. The conductor is Mr. G. H. Payn (who has already proved his zeal and talent in the good cause), and the pianist is Mr. Jarrett.

THE Pianoforte Recitals of Mr. Brinley Richards during an Autumn tour in the West of England, have been uniformly successful, the accounts which have reached us proving beyond doubt, that the "virtuoso" style of performance has not taken such a hold of the majority of listeners, as to render them powerless to appreciate the pure and unpretentious playing of a real artist. The programmes of Mr. Richards have included the names of Scarlatti, Handel, Mendelssohn, Beethoven, Weber, Henselt, Chopin, Sterndale Bennett, and Arthur Sullivan. As a rule, the second part of the Recital has been devoted to Mr. Richards' own compositions; his Octave Studies, Caprice in F minor, Pastorale in E major, &c., being judiciously mixed with his lighter and more popular works. Considering the lavish eulogy bestowed upon foreign artists, it is refreshing to be able to record the genuine success of an Englishman—or perhaps we should more properly say, a Welshman.

#### Reviews.

NOVELLO, EWER AND CO.

*Novello's Parish Choir Book.* A collection of Music for the Service of the Church, by Modern Composers.

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No. 13. *Te Deum laudamus*, in A. Composed by W. H. Monk. Mr. Monk's contribution to the Ely Series is not altogether to our mind. Indeed we cannot divest ourselves of the notion that it is an early work, dating long before the production of those beautiful Hymn tunes which have become as household words. Had it been otherwise, we feel sure Mr. Monk could never have passed from the rich warmth of feeling displayed in the above mentioned tunes to the cold artificiality of the present setting. We are continually being reminded of Boyce's Service in A, which, however favourably it may have been received by the *vox populi*, would, we are sure, prove anti-sympathetic to Mr. Monk, at least since his connection with S. Matthias, Stoke Newington, of which church he is the organist. It is almost unnecessary for us to add, that although this setting reminds us somewhat of Boyce in A, it is better than that popular favourite.

No. 14. *Te Deum laudamus* in G. Composed by Philip Armes, Mus. Doc., Oxon. We congratulate Dr. Armes on the fact that, although a Cathedral organist, he presents us with crotchets, and even quavers in this setting, and altogether proves himself capable of thoroughly appreciating the necessity of a composer writing in the idiom of his own day. He may further be complimented on the fact, that the varying character of the words have been carefully studied, and that the music, as music, is exceedingly interesting. In one or two little matters he appears to be wanting in courage, to throw off entirely the yoke of the old school; e.g. the *Te Deum* is cut up into an unnecessary number of movements; and the latter half of the whole relapses into the old notation. This, to say the least of it, is somewhat inconsistent: still, we are not going to quarrel about little matters like these, when we have been favoured with so much that is otherwise good; and we should be glad to hear more frequently of new compositions from the pen of this conscientious composer.

No. 15. *Te Deum laudamus* in G. Composed by J. L. Hopkins, Mus. Bac. Since writing the above *Te Deum*, Mr. Hopkins has become Dr. Hopkins, to the great advantage of the degree. For somehow, it is very seldom that composers who are able to write such music as that produced by Drs. Garrett and Hopkins, trouble themselves to obtain a degree which can add absolutely nothing to their merits in any way. This setting is distinguished like the previous one, only in a far greater degree, by its novel appearance, for whereas in the former we had crotchets and quavers presented to our astonished gaze, here we have quavers and semi-quavers! but then we must remember Dr. Hopkins is not a Cathedral organist, which makes all the difference. It is true, he is